

In Recital

Sarah Wolkowski, saxophone

Candidate for the Master of Music degree
in Applied Music

assisted by

Roger Admiral, piano

Tuesday, March 19, 2002 at 8:00 pm



**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

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Program Notes

John HARBISON *San Antonio Sonata for Alto Saxophone and Piano* (1994)

(b. Orange, NJ, USA, December 20, 1938)

Composer John Harbison was born into a musical family and showed early interest and pursued activities in jazz. He has been strongly influenced by the music of Bach and Stravinsky and for a time he was highly involved in serial composition. He completed a BA at Harvard University, then continued studies at the Berlin Musikhochschule, and Princeton University, where he earned a MFA in 1963. He has been a professor at MIT since 1969. Among other honours and awards, he received a Pulitzer Prize for *The Flight into Egypt* in 1987. He has composed in most major genres and attempts, 'to make each piece different from the others, to find clear, fresh, large designs, to reinvent traditions.' Harbison has used the saxophone in other works, including *Three City Blocks* (1991) for band.

Harbison was commissioned to compose the *San Antonio Sonata* by the World-Wide Concurrent Premieres and Commissioning Fund. This unique commissioning tool was developed by Ken Radnofsky, saxophone professor at the Hartt School of Music and the New England Conservatory. All those who contributed funds towards the initial commission, received an autographed copy of the score and the rights to premiere the work on the same date. On December 3, 1995 almost eighty saxophonists performed the piece simultaneously, including Dr. William Street of the University of Alberta. This programmatic sonata describes the memories of a traveler who finds himself amidst a fiesta on a hot afternoon in San Antonio.

I. The Summons: The traveler has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound.

He follows it up a long stairway and finds himself in a little fiesta: a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.

II Line Dance: The first dancers finish exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They all know the steps, which change with the phrases.

III Couples' Dance: The music changes again becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly ever stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines.

But a year later, when the tourist puts down the memory of the sounds, something about a saxophone, and a few rhythms in his distorted memory, he accepts. (J.H.)

The first movement is the fastest of the three, pushing forward with an aggressive rhythmic drive. The second allows the saxophone's tone to drift over the piano's melodic lines with frequent long, sustained tones and lazy triplets. It builds to a climax with a brilliant unison phrase and then fades to a close. The third and slowest movement sinks into the heavy heat of the afternoon, with long, languid phrases performed by the saxophonist, which often accompanies the piano.

Henri TOMASI *Concerto* (1949)

(b. Marseille, France, August 17, 1901 d. Paris, France, January 13, 1971)

French conductor and composer Henri Tomasi studied at the Paris Conservatory, completing studies in fugue with G. Caussade, composition with P. Vidal and conducting with V. d'Indy and P. Galbert. Among other honours, he was awarded the *Prix de Rome* in 1927 for composition and the *Grand Prix de la Musique Française* in 1952. Along with Milhaud, Honegger, Poulenc and Prokofiev, he was one of the founders of the contemporary music group known as, *Triton*. Tomasi conducted most of the major French orchestras and many others throughout the European community. As a conductor he was admired for his artistic interpretation of French music. Although he wrote extensively for and had a great affinity for the theatre, his orchestral compositions, and in particular his concertos for solo instruments, are held in high esteem. He used the saxophone in several works, both in an ensemble context, and in a solo capacity. One example is the *Ballade* (1939), written for alto saxophone and orchestra.

The *Concerto* was dedicated to Marcel Mule and commissioned by the Paris Conservatory as a contest piece for the end of the 1949 academic year. Only the first part was finished in time for the competition. The second part, *Giration* was completed in the winter of 1949-50 and the first complete performance of the piece took place as a part of the Padeloup Concerts, under the direction of Pierre Dervaux.

Takashi YOSHIMATSU *Fuzzy Bird Sonata* (1991)

(b. Tokyo, Japan, 1953)

Takashi Yoshimatsu is a self taught Japanese composer who incorporates classical, jazz, rock, serial, tone cluster and traditional Japanese musical styles in his compositions. He graduated from the engineering department at Keio University. Among other awards, his *Concerto for Guitar* (1985) won a prize from the Japanese Cultural Affairs Agency.

The *Fuzzy Bird Sonata* was written for Japanese saxophonist Nobuya Sugawa. The piece is structured as a classical sonata: fast – slow – fast. The first movement, *Run, bird*, is full of fast trills and runs. The second movement, *Sing, bird*, allows the saxophone to create expressive lines that range in volume from pianissimo to fortissimo while the piano sustains chords and tremolos similar to the drones heard in traditional folk music. The third movement, bursting with centripetal force, is in rondo form and features an improvised section.

Ichiro NODAÏRA *Arabesque III* (1983)

(b. Tokyo, Japan, 1953)

Graduate of and now professor at the National University of Art and Music in Tokyo, Nodaïra is a well recognized pianist and composer. He was awarded a grant from the French government to attend the Paris Conservatory, where he studied composition with M. Michio, B. Jolas and S. Nigg, and piano and accompaniment with K. Yoshie and H. Puig-Roget. Upon graduation, he was awarded first prizes in piano accompaniment, musical analysis and composition. He has worked with Ligeti, Grisey, Eötvös, Donatoni and on electroacoustic music with Reibel. Winner of several prizes and many commissions, his compositions have been played in Japan, Europe and the United States.

Arabesque III is the third of six concert pieces Nodaïra composed for either solo instrument or solo instrument with piano. Each piece makes use of new techniques developed for the particular instrument. The first performance of this work took place in Paris, June 15, 1981 with saxophonist Claude Delangle and the composer at the piano. Some extended techniques used in the saxophone part include multiphonics, flutter tonguing, timbre trills and double tonguing.

'As the title suggests, the piece does not possess a rigid structure but is an arabesque of different colours which overlap. To this end I have used a very extended range of sound elements, from raw sound to normal playing, both from the saxophone and from the piano. A careful balance is struck between two types of structure: a complex structure, the elements of which are relatively simple and can be analyzed by the listener, and a rather simple structure which contains acoustically complex sound elements. These two structures are continually interchanged, and determine the micro-form of the piece.' (I.N.)

Darius MILHAUD *La Création du monde* (1923)

(b. Marseilles, France, September 4, 1892 d. Geneva, Switzerland, June 22, 1974)
Born into a musical family, Milhaud completed his formal studies at the Paris Conservatory. He studied violin with Berthelier, orchestral playing with Dukas, harmony with Leroux, fugue with Widor and counterpoint, composition and orchestration with Gedalge, who had the most impact on his growth as a musician. He was associated with the avant garde of the 1920's, and developed original ways of incorporating percussion, polytonality, jazz and aleatory techniques in his music. With the fall of France in 1940, Milhaud emigrated to the United States, aware that he was being sought by the Germans. He taught at Mills College in Oakland as well as the summer school in Aspen, Colorado and directed the Music Academy of the West in Santa Barbara from 1948-51. Upon his return to France in 1947 he was named professor of composition at the Paris Conservatory. He continued teaching at both establishments until 1971, three years before his death.

Darius Milhaud can be recognized as an early promoter of the saxophone. He used it in more than 45 works, more frequently than any other composer from the first half of the twentieth century. *La Création du monde* showcases the saxophone's ability to switch between short, accented rhythmic motives and beautifully expressive lyrical phrases. While in New York, Milhaud had the opportunity to hear several jazz ensembles in Harlem. In his *Etudes*, (Paris, 1927) Milhaud describes his interest and appreciation for the jazz music he heard in the United States. These influences and the ideas that sprung from this new aural experience are expressed in *La Création du Monde*, which is a symbiosis of jazz and classical styles. The music was written for the *Ballets Suedois* of Paris, and was premiered October 25, 1923. It is based on themes of creation from African folklore.

In *Darius Milhaud*, by Paul Collaer, the music is described as follows:

This concept of the creation of the world is peaceable rather than cataclysmic. First, the incantations of the gods evoke a harmonious assemblage of plants and animals. Then night turns into day, and a Man and a Woman appear. They become aware of each other for the first time and gradually begin their dance. Alone on this new earth, they perform a dance first of desire and then of fulfillment. Earth is aroused as this supreme moment arrives; then, assured of its future all becomes peaceful again. The birds, still agitated, begin to try their wings. It is the beginning of spring.

The piece ends with woodwind flutter tongue tremolos that mimic the flight of sparrows, with the final closing motif intoned by the saxophone. Milhaud is one of the more prolific 20th century composers with more than 500 opus numbers. It is well accepted that *La Création du monde* is his chef d'œuvre.

Upcoming Events

March

20 Wednesday, 8:00 pm

Master of Music Recital

Karen Nell, soprano

Free admission

25 Monday, 12:00 pm

Noon-Hour Organ Recital

The recital presents a variety of organ repertoire played by students, faculty and guests of the University of Alberta

Free admission

25 Monday, 7:30 pm

Double Bass Masterclass

with Visiting Artist **Joel Quarrington**

Admission at the door: \$15

27 Wednesday, 8:00 pm

The University of Alberta

Symphonic Wind Ensemble

Fordyce Pier, Director

28 Thursday, 8:00 pm

Faculty and Friends

Joel Quarrington, double bass

Janet Scott Hoyt, piano

Program will include works by *Caix d'Hervelois, Korngold, Shostakovitch, Brahms and Bottesini.*

Admission: \$7/student/senior, \$12/adult

April

5 Friday, 8:00 pm

Music at Convocation Hall

William Street, saxophone

Roger Admiral, piano

with *The Edmonton Saxophone*

Quartet: **William H Street, soprano**

saxophone; Charles Stolte, alto

saxophone; Kristofer Covlin, tenor

saxophone; Jeff Anderson, baritone

saxophone. Program will include works

by *Piet Swerts, Shih-Hui Chen, Patrick*

Cardy, William Albright, Henri

Pousseur, Klaus de Vries,

and Gavin Bryars.

Admission: \$7/student/senior, \$12/adult

6 Saturday, 8:00 pm

Master of Music Recital

Liana Bob, choral conducting

with Happnin: The University of

Alberta Jazz Choir. Program will

include works by *Raminsh, Haydn,*

Weelkes and Mendelssohn. Free

admission

7 Sunday, 3:00 pm

The University of Alberta

Concert Band Concert

William H Street, Director

7 Sunday, 8:00 pm

The University of Alberta

University Symphony Orchestra,

Madrigal Singers and Concert Choir

Malcolm Forsyth, Conductor

Program will feature works by *Forsyth,*

Poulenc, Verdi and Stravinsky

Soloist: **Andrew Wan, violin** in the

Vieuxtemps Concerto No. 5

Francis Winspear Centre for Music

Admission: \$15/adult,

\$10/student/senior

Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

